

Edward Johnson building
Faculty of Music
University of Toronto



THE UNIVERSITY OF TORONTO
WIND SYMPHONY

MELVIN BERMAN, *Conductor*

SUNDAY, NOVEMBER 12, 1978

3 P.M.

MACMILLAN THEATRE

PROGRAM

Tunbridge Fair

Walter Piston
(1894-1976)

A very popular and prolific contributor to the literature of American music, Walter Piston, in Tunbridge Fair, presents the listener with all manner of polyphonic and rhythmic complexities in a completely relaxed and light-hearted style. This light-heartedness results in part from the influence of jazz, which is evident throughout the composition in the form of syncopated rhythms.

Petite Suite

Walachian Dance
Mourning Song
Ukranian Song
Slow Melody
Bag Pipe
Melody for Clarinets
Hungarian Dance

Bela Bartok
(1881-1945)
(trans. by Charles Cushing)

This Suite is actually a transcription for winds of several of Bartok's compositions for piano. Bartok's interest in folk music prompted him to collect and set folk songs from various European countries. Among the movements of this Suite, therefore, one may hear settings of both Hungarian and Slovakian folk tunes.

Symphonia No. 4 (For Symphonic Wind Ensemble)

Walter S. Hartley
(1927-)

Allegro deciso
Adagio
Vivace
Allegro molto

In his own description of this work, the composer writes that the four movements are "written in condensed classical forms of the rondo type, contrasting in tempo; each movement is designed in its own way to exploit the various facets of the modern wind-percussion ensemble in line and colour. The style is tonal with a constant opposition of chordal and contrapuntal textures."

WIND SYMPHONYFlutes

Debi Brown, Montreal
 Susan Karpo, Edmonton, Alta.
 Kerry Rittich, Toronto
 Laurel Trainor, Toronto
 Annemarie Kopp (piccolo), Ottawa

Oboes

Hamish L. Gordon, Ottawa
 David Sussman, Toronto

English Horn

Karen Rotenberg, Toronto

Clarinets

Tricia Baldwin, Don Mills
 Hubert Eng, Toronto
 Lori Freedman, Toronto
 Richard Hornsby (E b Clarinet), Ottawa
 Jay Krehm (Bass Clarinet), Toronto
 Leif Laakso, Toronto
 Cathy Pickett, St. George
 Ivan Poloni (solo), Toronto

Bassoons

Margaret Hooper, Sault Ste. Marie
 James Jamieson, Brantford

Saxophones

Les Sabina, Windsor
 John Q. Welsh, Toronto
 Cathy Stewart (Tenor), Toronto
 Bruno Degazio (Baritone), Welland

Trumpets

Chris Howells, Toronto
 Neal Farquharson, West Hill

Paul McGoveran, Toronto
 Holly Shephard, Truro, N.S.
 Bob Venables, Ottawa
 Daniel P. Warren, Milton, Ont.

French Horns

Raymond Bisha, Saskatoon
 Derek Conrod, Dartmouth, N.S.
 Geoffrey R. Leader, W. Vancouver
 Lise Vaugeois, Hamilton
 Anne Walter, Toronto

Euphonium

Valerie Atkinson, Weston

Trombones

Stanley Clark, Ottawa
 Steve Fralick, Orillia
 Helen Manning, Toronto
 David V. Boyd (Bass), Angus

Tubas

Doug Burrell, Montreal
 Ken Hazlett, Toronto

Double Bass

Ted Husband, Toronto
 Bruce White, Truro, N.S.

Harp

Gianetta Baril, Edmonton

Percussion

Ken Erskine, Cobourg
 Nick Kompridis, Toronto
 Jeff Mason, Agincourt
 John Mele, Toronto
 Rob Pearce, Victoria, B.C.

Manager and Librarian

Lesley Young, Edmonton

Fiesta del Pacifico

Roger Nixon
(1921-)

Nixon uses the term "tonal fresco" to describe this composition, the title of which refers to "one of several festivals held annually in various communities in California which celebrate the Old Spanish Days of State. The particular festival is held in San Diego for twelve days in the summer and features a play on the history of the area, a parade, a rodeo and street dances." The work is similar to a tone poem and makes use of Spanish-Mexican idioms which bear extra-musical connotations with the aim of creating a descriptive impression of the festival.

I N T E R M I S S I O N

Masquerade, Op. 102

Vincent Persichetti
(1915-)

Theme

Variation 1 (Andante)

Variation 2 (Allegro)

Variation 3 (Presto)

Variation 4 (Andantino)

Variation 5 (Gioviale)

Variation 6 (Sostenuto)

Variation 7 (Allegro molto)

Variation 8 (Allegro molto)

Variation 9 (Allegro molto)

Variation 10 (Allegro molto - robusto)

Coda

A leading figure in contemporary American music, Persichetti reveals several of his stylistic traits in this composition. The basis of the work is tonal but parts often move independently creating a polytonal effect and one is constantly aware of a strong and emphatic rhythmic element. The work consists of a theme, ten variations and coda but the structural divisions are practically imperceptible to the listener.

Invocation of Alberich
(from Das Rheingold)

Richard Wagner
(1813-1883)
(trans. by L. Cailliet)

Das Rheingold is the first in a series of four operas which comprise Der Ring des Nibelungen. Wagner presents his theme of corruption through greed in the guise of mythological characters taken from Germanic legends in order to produce an attack on the middle class values of his day. In Das Rheingold, Alberich, a dwarf, steals some gold from the Rheinmaidens and forges from it a ring which will give power to him who renounces love. The scene of invocation, in which Alberich puts a curse upon the ring, occurs after Wotan, father of the gods, has stolen the ring from the dwarfs. In the ensuing dramas the audience witnesses the results of the curse which leads ultimately to the destruction of the kingdom of the gods.

Symphony No. 4 in F minor, Op. 36

P. I. Tchaikovsky
(1840-1893)

Finale

(Arr. by V.F. Safranek)

Tchaikovsky, in reference to this symphony, remarked that he had followed the example of Beethoven's Fifth, "not in subject matter, but in conception." The work deals with "that ominous power of destiny which hinders our striving after happiness." The Finale, according to Tchaikovsky himself, depicts "a scene of popular festivities," which is interrupted by the destiny theme from the first movement. Destiny pursues man even in the anonymity of the crowd.

Notes by John French

NEXT EVENT: U of T. Concert Band, 8.30pm, November 18, 1978
MacMillan Theatre
NEXT WIND SYMPHONY CONCERT: February 11, 1979, 3 p.m.
MacMillan Theatre